



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## NOTES ON HEINE.

## I.

The general Ossianic character of the passage, *Elster* III, 63–65, is self-evident. Commentators<sup>1</sup> have, however, universally taken the view that these ecstatic speeches represent a parody of the original, a sort of “Ossian travestiert.” As a matter of fact, the whole apostrophe to the moon (*Elster* III, 64, ll. 20–40) is a literal<sup>2</sup> translation of the opening paragraphs of Ossian’s *Dar-thula*, as will appear from the following exhibit in parallel columns of Macpherson’s original edition (1762) and of the passage in Heine :

OSSIAN (London, 1762),  
p. 155.

Daughter of heaven, fair art thou ! the silence of thy face is pleasant. Thou comest forth in loveliness : the stars attend thy blue steps in the east. The clouds rejoice in thy presence, O moon, and brighten their dark-brown sides. Who is like thee in heaven, daughter of the night ? The stars are ashamed in thy presence, and turn aside their green, sparkling eyes.—Whither dost thou retire from thy course, when the darkness of thy countenance grows ? Hast thou thy hall like Ossian ? Dwellst thou in the shadow of grief ? Have thy sisters fallen from heaven ? Are they who rejoiced with thee, at night, no more ?—Yes ! they have

HEINE, *Elster* III, 64.

„Schön bist du, Tochter des Himmels ! Holdselig ist deines Antlitzes Ruhe ! Du wandelst einher in Lieblichkeit ! Die Sterne folgen deinen blauen Pfaden im Osten. Bei deinem Anblick erfreuen sich die Wolken, und es leuchten sich ihre düstern Gestalten. Wer gleicht dir am Himmel, Erzeugte der Nacht ? Beschämt in deiner Gegenwart sind die Sterne und wenden ab die grünfunkelnden Augen. Wohin, wenn des Morgens dein Antlitz erleuchtet, entfliehst du von deinem Pfade ? Hast du gleich mir deine Halle ? Wohnst du im Schatten der Wehmut ? Sind deine Schwestern vom Himmel gefallen ? Sie, die

fallen, fair light ! and thou dost often retire to mourn.—But thou thyself shalt fail, one night ; and leave thy blue path in heaven. The stars will then lift their green heads : they who were ashamed in thy presence, will rejoice.

Thou art now clothed with thy brightness : look from thy gates in the sky. Burst the cloud, O wind, that the daughter of night may look forth, that the shaggy mountains may brighten, and the ocean roll its blue waves, in light.

freudig mit dir die Nacht durchwallten, sind sie nicht mehr ? Ja, sie fielen herab, o schönes Licht, und du verbirgst dich oft, sie zu betrauern. Doch einst wird kommen die Nacht, und du, auch du bist vergangen und hast deine blauen Pfade dort oben verlassen. Dann erheben die Sterne ihre grünen Häupter ; die einst deine Gegenwart beschämt, sie werden sich freuen. Doch jetzt bist du gekleidet in deiner Strahlenpracht und schaut herab aus den Toren des Himmels. Zerreisst die Wolken, o Winde, damit die Erzeugte der Nacht hervorzuleuchten vermag, und die buschigen Berge erglänzen, und das Meer seine schäumenden Wogen rolle in Licht ! ”

The original edition of 1762 and that of 1773, reprinted also in the later issues, differ considerably, for *Dar-thula* at least, and it can readily be shown that the passage in Heine is based on an edition preceding 1773, *i. e.*, on the text of 1762. The decisive variants in this connection are :

- (a) 1762. [rejoice in thy presence,] O moon, and brighten  
1773. O moon ! They brighten
- (b) 1762. daughter of the night  
1773. light of the silent night
- (c) 1762. presence, and turn aside their green, sparkling eyes.  
1773. presence. They turn away their sparkling eyes.
- (d) 1762. lift their green heads  
1773. lift their heads

<sup>1</sup>Buchheim, p. 120 : The speeches of the two romantic youths are, of course, nothing but a satire on the sentimental poetry of former days, which had a tinge of Ossianic eccentricity about it.—Burnett, p. 89 : HALLE. Possibly a play upon the word is intended, with reference to the University of Halle. In these high-flown speeches Heine evidently means to parody the Ossianic style.—Gregor, pp. 168 and 169 : 9 ff. A clever parody of Ossian, worth comparing with the original. . . . 7. HALLE : notice the play on the word.

<sup>2</sup>Hast du gleich mir deine Halle = *Hast thou thy hall like Ossian*, the ecstatic youth identifying himself with the poet.

The question naturally presents itself whether Heine’s version is his own or a transcription of some one of the published German translations of Ossian. Before attempting to answer this question it will be advisable to examine another part of the passage under consideration, *Elster* III, 65, ll. 13–19 :

[“Lebe wohl ! Ich fühle, dass ich verblute.] Warum weckst du mich, Frühlingsluft ? Du

buhlst und sprichst : ich betaue dich mit Tropfen des Himmels. Doch die Zeit meines Welkens its nahe, nahe der Sturm, der meine Blätter herabstört ! Morgen wird der Wanderer kommen, kommen, der mich sah in meiner Schönheit, ringsum wird sein Auge im Felde mich suchen und wird mich nicht finden."

These lines are from Ossian's *Berrathon*, the original, in the edition of 1762, reading as follows :

"The flower hangs its heavy head, waving, at times, to the gale. Why dost thou awake me, O gale, it seems to say, I am covered with the drops of heaven ? The time of my fading is near, and the blast that shall scatter my leaves. To-morrow shall the traveller come, he that saw me in my beauty shall come : his eyes will search the field, but they shall not find me !"

Heine did not, however, take these lines from Ossian, but from Goethe's *Die Leiden des jungen Werther*,<sup>3</sup> where they form the last of the fragments of Ossianic poetry that Werther reads to Lotte.<sup>4</sup> It is more than likely that even the introductory *Lebe wohl!* which does not find a counterpart in *Berrathon*, is suggested by Werther's "*Lotte! Lotte! nur noch Ein Wort! ein Lebewohl!— . . . Lebe wohl! Lotte! auf ewig lebe wohl!*" In so far as the present passage is concerned, the parody, not of style but of situation, affects *Werthers Leiden* rather than Ossian.

<sup>3</sup> Weimar edition, Vol. 19, pp. 175-6.

<sup>4</sup> Tombo, in his scholarly monograph, *Ossian in Germany*, p. 21, calls attention to the fact that Petersen's translation of Ossian (Tübingen, 1782 and 1808), here as in the *Songs of Selma*, likewise follows Goethe's *Werther*. That Heine's text is not, however, based on Petersen, is shown by a number of slight differences between them, differences that become intelligible by a reference to the body of variants given in the Weimar Edition. Petersen's text is that of E<sup>1-2</sup>, Leipzig, 1774, Heine's that of the later redaction of 1786. The only exception in the case of Petersen, "aber wird mich nicht finden" for the Goethean "und wird mich nicht finden," is clearly due to an effort to approximate more closely to Macpherson's "but they shall not find me," a natural tendency—observable also in the *Songs of Selma*—on the part of a translator who had the English Ossian before him. Heine's change of "ich betaue" to "ich betaue dich" is doubtless meant to remove what seemed a stylistic blemish, and the substitution of *doch* for *aber* in "Aber die Zeit meines Welkens ist nah" is perhaps to be explained on similar grounds.

In the case of the quotation from *Dar-thula*, no such Goethean origin can be traced. It remains, therefore, to compare the German translations of Ossian. The following have been examined :

1<sup>a</sup>. Denis, 1st ed. (1768-69), as quoted by Herder in *Fragmente zu einer Archäologie des Morgenlandes*, Suphan, vi, 20.

1<sup>b</sup>. Denis, 2nd ed. (1791-92).

2<sup>a</sup>. Harold, 1st ed. (1775).

2<sup>b</sup>. Harold, 2nd ed. (1782).

3. An anonymous edition, Wien (Wappler), 1784, a revision of Denis with reference to the English edition of 1773, as noted by Tombo, *Ossian in Germany*, p. 24.

4. Stollberg (1806).

5. Petersen, 2nd ed. (1808).

6. Ahlwardt (1811).

Apart from his citation of Denis noted above, Herder has himself twice tried his hand at these lines.

7. *Silbernes Buch*, p. 105 (1770), Suphan, xxv, 550.

8. *Vom Geist der Ebräischen Poesie* (1782), Suphan, xi, 298.

Of these eight, or, counting the separate editions, ten different translations, Nos. 1<sup>b</sup>, 2<sup>a</sup>, 2<sup>b</sup>, 3, 5, 6, are based<sup>5</sup> on the text as found in the English edition of 1773, and are therefore ruled out as possible sources for Heine. Denis (1<sup>a</sup>) bears not the remotest resemblance to Heine. Stollberg states<sup>6</sup> that for *Dar-thula* he has based his rendering on Macpherson's earlier version, but in the case of at least one reading, *Tochter der schweigenden Nacht*, he follows the later text and this alone excludes him as a possible source for

<sup>5</sup> In the case of Ahlwardt a curious, though probably accidental agreement with Heine is found in the phrase *seine schäumenden Wogen*. The correspondence is the more striking as Heine's English original had *blue waves*, whereas Ahlwardt's text had *white waves*, and it is the latter, rather than the former that would suggest *schäumend* to a translator.

<sup>6</sup> Vol. II, p. 167, footnote: Ich habe Darthula früher als die andern ossianischen Gedichte, nach der englischen Ausgabe des Herrn Macpherson von 1765 übersezt. Alle andern nach der spätern von 1796. Nach Vergleichung beyder Ausgaben, kann ich mich nicht entschliessen, die neuere in Darthula vorzuziehn. Die ältere scheint mir einfältiger, kühner dithyrambischer, d. h. ossianischer.

the passage in question. Herder's earlier version (7) was not accessible to Heine, being first printed in Suphan. His later version (8), while also based on Macpherson's earlier text, has nothing in common with the lines in Heine.<sup>7</sup>

The result of the examination of the above named translations is accordingly wholly negative. Whether a comparison of the remaining translations,<sup>8</sup> when they shall have become accessible, will prove more fruitful, seems open to serious doubt. If not, then Heine has either translated directly from an early English edition, or borrowed the passage, as in the case of the Berrathon lines, from a literary source that remains to be ascertained.

The remainder of the passage in Heine (*Elster* III, 63, l. 35—64, l. 16) is not Ossianic. While some Ossianic phrases are used, these are relatively unimportant, and the general tone, as *e. g.* in such an expression as "die schlafenden Städte der Menschen," is decidedly foreign to Ossian.

## II.

While surveying (*Elster* III, 73) the various traditions that cluster around the figure of Ilse, Heine remarks:

Andere erzählen von der Liebe des Fräuleins Ilse und des Ritters von Westenberg eine hübsche Geschichte, die einer unserer bekanntesten Dichter in der "Abendzeitung" besungen hat.

All the editors maintain a discreet silence on the question of the identity of this "einer unserer bekanntesten Dichter," and it would be difficult to pick him out from the list of the contributors to the *Abendzeitung* as given by Goedeke VIII,

<sup>7</sup>The version of 1782 shows an acquaintance with the later text in "Sie wenden schnell ihr funkelnd Auge weg," where the version of 1771 has *dämmerndfunkelnd*. For the latter as a translation of *green, sparkling* compare the rendering of *lift their green heads by ihr dunkles Haupt erheben* in the version of 1782.

<sup>8</sup>Engelbrecht (1764), Wittenberg (1764), Anonymous (Bremen, 1766), Rhode (1st ed. 1800; 2nd ed. 1817-18), Jung (1808), Schubart (1st ed. 1808; 2nd ed. 1824) de la Perière (1817-19). See Tombo, *op. cit.* [Since the above was written the 1st ed. of Schubart and the 2d ed. of Rhode have been examined, in both cases with negative result.]

28. It now appears<sup>1</sup> that Theodor Hell, one of the two editors of this journal, is meant. The poem appeared in Nos. 216 and 217 (September 8 and 9, 1824) and is entitled: *Der Ilsestein und Westenberg im Ilseenthal*. The form *Westenberg* is doubtless a slip on Heine's part. Gottschalck's *Taschenbuch für Reisende in den Harz*, from which Heine quotes the passage immediately preceding the above, likewise has *Westenberg*.

## III.

*Elster* III, 20-21, has the following paragraph:

Hinter Nordheim wird es schon gebirgig und hier und da treten schöne Anhöhen hervor. Auf dem Wege traf ich meistens Krämer, die nach der Braunschweiger Messe zogen, auch einen Schwarm Frauenzimmer, deren jede ein grosses, fast häuserhohes, mit weissem Leinen überzogenes Behältnis auf dem Rücken trug. Darin sassen allerlei eingefangene Singvögel, die beständig piepsten und zwitscherten, während ihre Trägerinnen lustig dahinhüpften und schwatzten. Mir kam es gar närrisch vor, wie so ein Vogel den andern zu Markte trägt.

The passage is interesting from the point of view of the "Dichtung und Wahrheit" of the *Harzreise*. It can be conclusively shown that these lines owe their existence to the author's desire to give an effective setting to the jest "wie so ein Vogel den andern zu Markte trägt." The present autumn-fair at Brunswick is a "Laurentiusmesse," *i. e.*, it begins on Thursday of the week of August 10. That such was also the case in Heine's day may be seen from the article "Braunschweig" in Ersch und Gruber's *Encyclopädie*, the date of the volume in question being 1823. Now Heine's foot-tour, as is well known, was made during the month of September.<sup>9</sup> Presum-

<sup>8</sup>My informant is Archivrat Eduard Jacobs at Wernigerode.

<sup>9</sup>In this connection Professor Wood calls my attention to the fact that the entire nature-setting of the *Harzreise* is distinctly that of the spring, not the autumn. In the same category of fiction may perhaps be placed Heine's interpretation of "doppelte Poesie" (*Elster* III, 25), as compared with the authentic explanation (*Elster* III, 9). While this latter is actually turned to account elsewhere (*Elster* III, 53), the real cause of the perversion is doubtless to be sought in the fact that the "Schneidergesell" is

ably the rather clever observation was made on some other occasion, held in reserve and worked in as soon a favorable opportunity presented itself.

B. J. Vos.

*Johns Hopkins University.*

---

*Studies in English Syntax.* By C. ALPHONSO SMITH . . . Boston: Ginn & Co., [1906]. 8vo, pp. 92.

Of the three studies contained in this book the first two have been published before,<sup>1</sup> but are now revised and augmented. The third, entitled 'The Position of Words as a Factor in English Syntax,' appears now for the first time. In originality and suggestiveness it is a fitting counterpart to the first two in continuing the author's method of interpreting syntax. His point of view may be inferred from his confession in the preface, that since he regards syntax as "the autobiography of language, he believes more in weighing than in counting, and less in tabulation than in correlation."

In the first chapter Dr. Smith, with abundant wealth of illustration, fortifies his conviction that "there are literary effects both subtle and far-reaching that find expression in none of the tradi-

throughout conceived in a vein of caricature. To show that the "Osterode Dream" (Elster III, 21-23) is also not to be looked upon as an actuality, it is only necessary to call attention to its symbolic value: the Göttingen *studiosus juris*, turning aside from the "Tollhauslärm" of legal quibbles, takes sanctuary with the god and goddess that typify eternal beauty, i. e., once more views the world through the eyes of a poet. The typical character of the close of this dream may be brought out by comparing it with the *Nachwort zum Romanzero*, Elster I, 487: Nur mit Mühe schleppte ich mich bis zum Louvre, und ich brach fast zusammen, als ich in den erhabenen Saal trat, wo die hochgebenedeite Göttin der Schönheit, Unsere liebe Frau von Milo, auf ihrem Postamente steht. Zu ihren Füßen lag ich lange und ich weinte so heftig, dass sich dessen ein Stein erbarmen musste. Auch schaute die Göttin mitleidig auf mich herab, doch zugleich so trostlos als wollte sie sagen: siehst du denn nicht, dass ich keine Arme habe und also nicht helfen kann?

<sup>1</sup> Chapter I, on 'Interpretative Syntax,' appeared originally in *Pub. of the Mod. Lang. Ass'n of America*, xv; chapter II, on 'The Short Circuit in English Syntax,' was published in *Mod. Lang. Notes*, xix.

tional canons of rhetoric or literary criticism, but in the phenomena of syntax and of syntax alone." Aptness in illustration proves of good service when, after interpreting what he calls 'the syntax of omission,' he proceeds to distinguish in terms of syntax between imagination and fancy, asserting that imagination is shown in a writer's choice of subjects and predicates, fancy in his choice of adjectives and adverbs. Plausibility is given to this seemingly far-fetched theory by appealing to Browning, Tennyson, Swinburne, and Shakespeare, who corroborate it in their unconscious practise. The significance of this deduction is realized only when its application to English literature is made in this suggestive generalization: "The difference between the literature of Elizabeth's reign and the literature produced by the Caroline and Metaphysical poets who followed, is that in the first a full and splendid stream of imaginative thought flows from subject to predicate; in the second this current is diverted and dissipated among adjectives and adverbs: what should have been tributaries have become bayous, and drain rather than swell the central flow."

It is in the second chapter on 'The Short Circuit in English Syntax' that one, while admitting in the main the justness of Dr. Smith's reasoning, feels prompted to differ with him on points of detail. For instance, he writes (p. 33): "Take, for example, the clumsy periphrastic tenses, *I am studying, I was studying, I shall be studying*, instead of the older and more compact *I study, I studied, I shall study*. The difference in meaning hardly seems to justify the existence of the periphrastic forms." On the contrary, this very difference is a valuable asset of the English in comparison with other modern languages. The gain in definiteness caused by the choice between *He dines at the hotel* and *He is dining at the hotel* is sufficient justification for the existence of both. After all the strictures laid upon Professor Münch, one feels that his contention that the English more than any other language tends toward definiteness, brevity, and directness is a useful induction and a valuable comment on the characteristics of English-speaking people. It is true that the importance of Professor Münch's citations is not to be estimated by their number, yet they gain in value because of their variety.